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Invited

"Inviting-in" party of the  
Alaskan Eskimo



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MEMOIR 45

No. 3, ANTHROPOLOGICAL SERIES

The "Inviting-In" Feast  
of the  
Alaskan Eskimo

BY

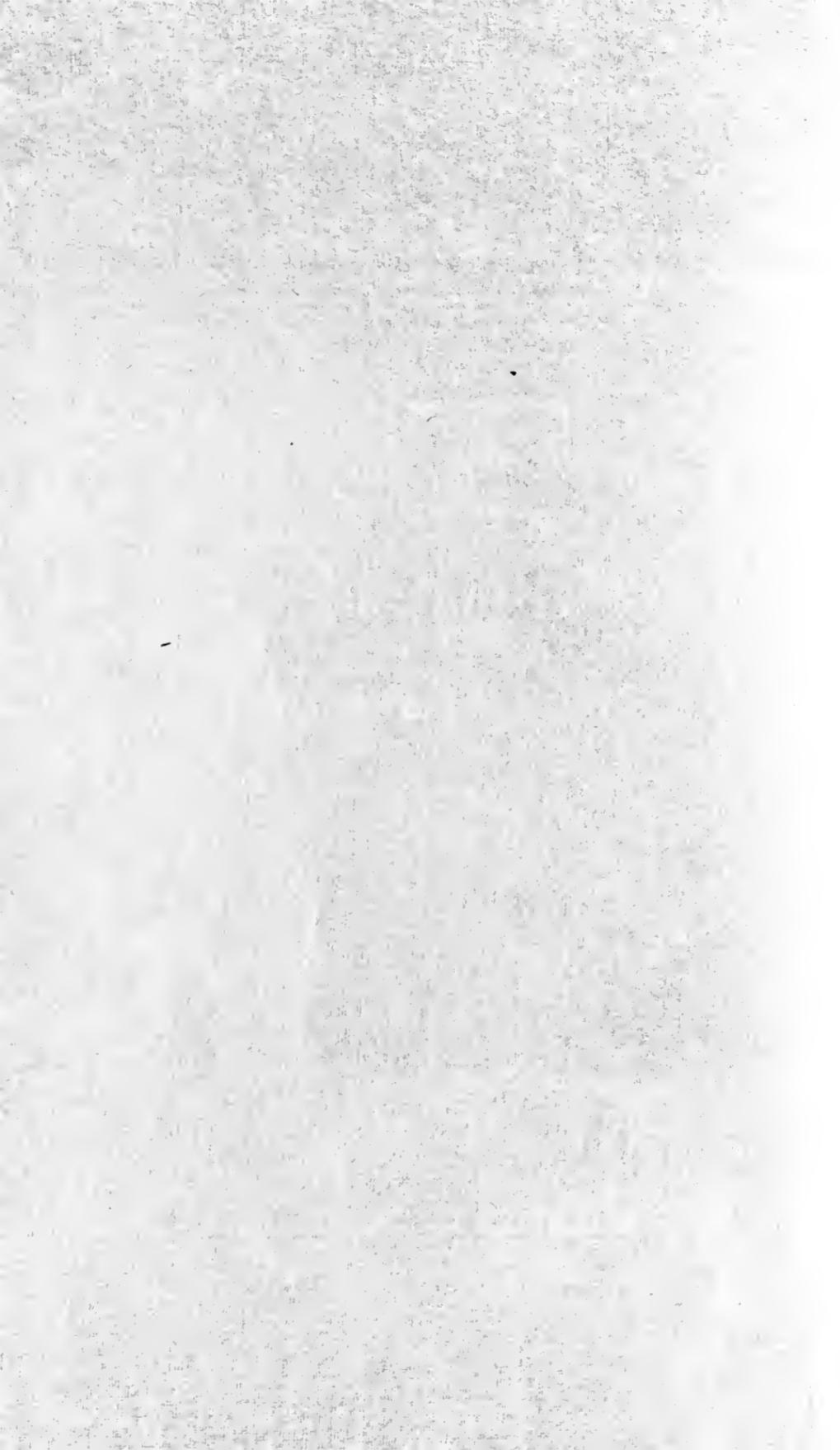
Ernest William Hawkes

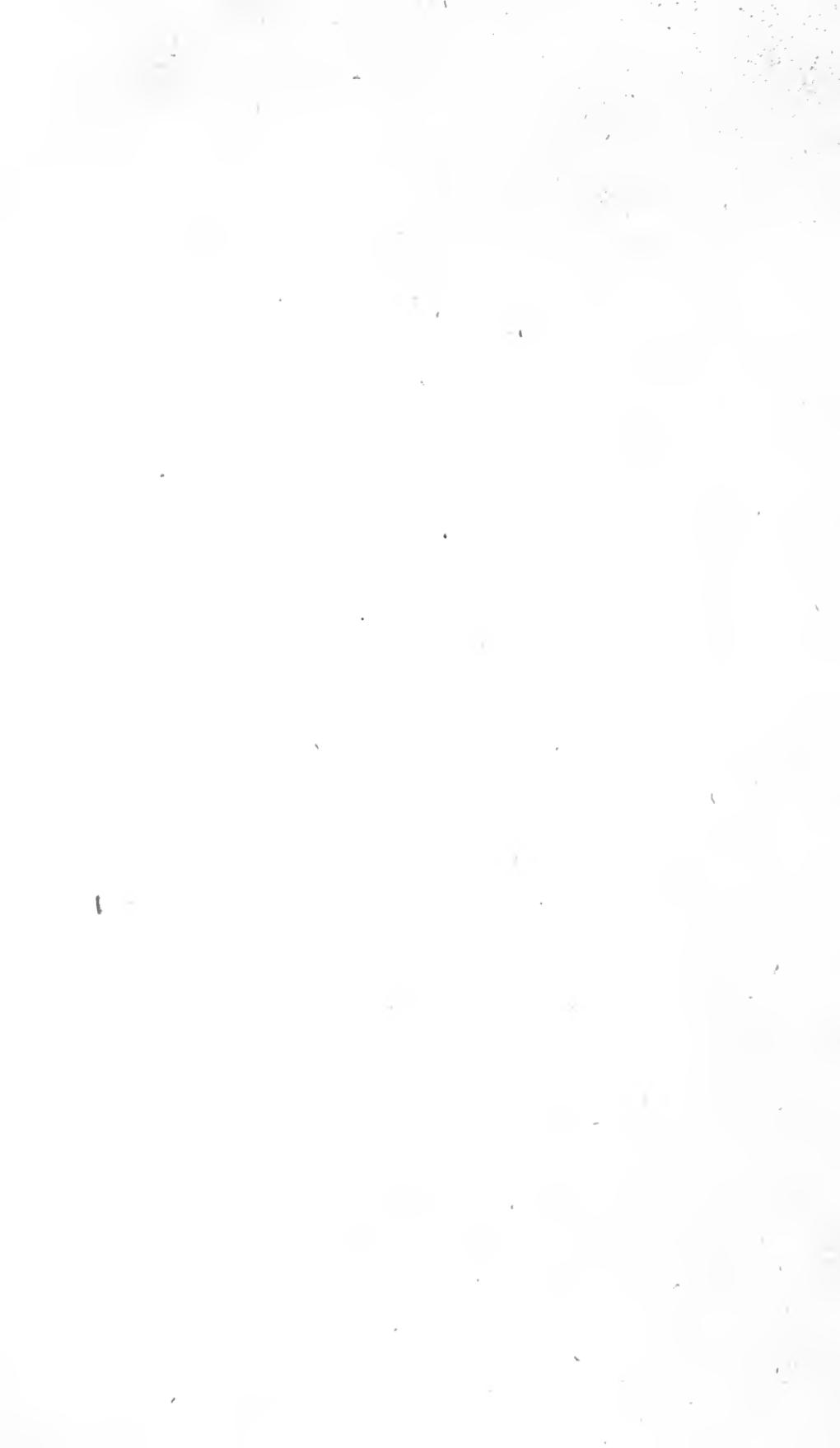


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OTTAWA  
GOVERNMENT PRINTING BUREAU  
1913

No. 1317







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# THE "INVITING-IN" FEAST OF THE ALASKAN ESKIMO

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## *INTRODUCTORY.*

In the winter of 1911-12, I was located at St. Michael, Alaska, as government teacher in charge of the Unaligmiut Eskimo of that vicinity. When, in January, it was rumored that a great mask festival was to be celebrated in conjunction with the neighbouring Unalaklit, Malemiut from Norton sound, I immediately became interested, particularly since the natives informed me that it was to be the Aithukaguk, or "Inviting-In" Feast: a native festival which had not, to my knowledge, been witnessed by scientific observers before.

The Aithukaguk, or "Inviting-In" Feast, is observed in the month of January, after the local rites<sup>1</sup>—the Aiyaguk, or Asking Festival, and the Bladder Feast (Tcauiyuk)—have been completed. The "Inviting-In" Feast is a matter of great moment to the Eskimo, for on it depends the success of the hunters. It differs from the Bladder Feast in that while the latter placates the spirits of animals already slain, the Aithukaguk is an appeal to the spirits represented by the masks, the totemic guardians of the performers, for future success in hunting. In the Eskimo ritual, this festival is only equalled in importance by the Aithukatukhtuk, the Great Feast of the Dead. One supplies the material wants of the living, the other the spiritual needs of the dead.

The Eskimo village of St. Michael, or Tácek,<sup>2</sup> where the celebration was to take place, is situated on an island near the mouth of the Yukon river. On account of its convenient position at the mouth of the river, it is the chief port for the Yukon trade, and was selected as such by the Russian-American Fur

<sup>1</sup>Held during the months of November and December.

<sup>2</sup>Known as Tézuk to northern tribes.

Company. As a result of long occupation the Unalit<sup>1</sup> became mixed with the Russian traders, so that at the present time a majority bear Russian names, and belong to the Russian church, although still practising their ancient religion.

The Unalaklit, on the contrary, have kept their blood and customs pure. They are counted as a model Eskimo tribe, and look down on their unfortunate neighbours, who have been unable to resist the encroachment of the white man, and its inevitable result—native deterioration. The Unalaklit are the southernmost branch of the Malemiut; the largest and most warlike tribe of Alaskan Eskimo.

The early home of the Malemiut was on Kotzebue sound; but in following the wild reindeer which formerly covered the interior of Alaska, they spread across Seward peninsula, crowding back the weaker tribes—the Kavaigmiut and Unalignmiut.

The Unalit never resisted the encroachment of these powerful invaders, as they were continually harassed by the Magemiuat of the lower Yukon, and in most encounters came off second best. The remains of one of their villages, which was wiped out by the Magemiuat, can still be seen on a little island in St. Michael bay. It is very probable that the present good feeling between the tribes may be due to help received against the Yukon raiders; at any rate, the Malemiut and Unalignmiut mingle freely in border villages like Shatolik and Unalaklit, hence it is not surprising that, for many years, they have celebrated the great inter-tribal feasts together.

But my anxiety to witness the feast nearly came to grief owing to the over-zealous action of the young missionary in nominal charge of the Unalaklit. He scented some pagan performance in the local preparations, and promptly appealed to the military commander of the district to put a stop to the whole thing. Consequently, it was a very sober delegation of Eskimo that waited on me the next day—including the headmen and the shaman who had been hired to make the masks and direct the dances—to ask my assistance. They said that if they were forbidden to celebrate the feast on the island they would take to the mountains of the interior and perform their rites where they could not be molested. But if I said they could

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<sup>1</sup>Or Unalignmiut.

dance, they would go on with their preparations. They also asked me to use my influence with the military commander. To this I readily consented.

I found the captain a very liberal man, not at all disposed to interfere with a peaceful native celebration, which had lost most of its religious significance, and which was still maintained mainly for its social significance, and as offering an opportunity for trade between two friendly tribes. The last day of the festival he was invited to attend, as the Eskimo wished him to see the dances for himself, and form his own opinion. On this occasion the Unalaklit chief made a remarkable speech, in which he summed up the native attitude toward the dance. The Eskimo is not given to public speaking, as is the Indian, and usually expresses himself in the shortest possible manner; but under the stress of strong emotion even he becomes eloquent.

"To stop the Eskimo singing and dancing," he said, "was like cutting the tongue out of a bird. It was as natural for them to dance as it was for the white man to eat and sleep. They had danced long before the white men came, and would not know how to spend the long dark winters if their only form of amusement was taken away.

"They did not dance for pleasure alone, but to attract the game, so that their families might be fed. If they did not dance, the spirits (*inua*) who attended the feast would be angry, and the animals would stay away. The shades of their ancestors would go hungry, since there would be no one to feed them at the festivals. Their own names would be forgotten if no name-sake could sing their praises in the dance.

"There was nothing bad about their dances; which made their hearts good toward each other, and tribe friendly with tribe. If the dances were stopped, the ties between them would be broken, and the Eskimo would cease to be 'strong.'

"They were as little children before the white men, who could see if their dances were good. If anything about them was bad they would stop them, but if not, they would never brook any interference again."

The old Unalit chief arose and explained that the dances also supplied the wants of the Eskimo. The interchange of gifts at the festivals resulted in each tribe getting what they

needed most. At the conclusion of the feast the surplus was distributed among the needy natives. He smote his breast as he sat down, declaring that his heart was good.

At the conclusion of the feast I asked the old man for the masks which had been used in the dances. They are usually burned by the shaman after the ceremonies are over. I was much surprised the next day when the old fellow appeared with the masks and the whole paraphernalia of the dancers. The people were grateful, he said, for the assistance I had given them. I believe he got around the religious difficulty by supplying an equal amount of wood for the sacrificial fire. I also was obliged to make gifts to the other headmen, so that the *kázgi ínua*<sup>1</sup>—the spirit which sits in the posts and presides over the *kázgi*—might not be offended.

#### THE KÁZGI, OR DANCE-HOUSE.

The *kázgi* (or *kacím*, as it is known among the Yukon Eskimo) is the communal house of the village. It is the club house, town hall, bath house, and dancing pavilion, all in one. Here, the unmarried men—termed *kazgimiut*, or *kazgi* people—make their home; here, tribal meetings are held; here, the men gather for the sweat bath; and here, strangers are entertained and the annual dances and festivals held. In short, the *kázgi* is the centre of the Eskimo's life. As a child he must gain admittance by gifts to the people, and to the *kázgi ínua*, the spirit which is master of the *kázgi*. In manhood he takes his seat on the *ıylak*, or platform, according to his age and rank. Even in death he is represented by a namesake in the *kázgi*, who feeds his shade and extols his virtues at the Feast to the Dead.

The *kázgi* is usually built on a larger scale than the native house or *inne*, and, for convenience sake, is located near the centre of the village. It has, as a rule, a winter and a summer entrance, the former being used by the shamans and dancers, and the latter by the public.

This arrangement, however, is only for convenience, and guests and dancers mingle freely in the festivals. The following

<sup>1</sup>The *Kázgi ínua* is supposed to appear in the shape of a decrepit old man, who has no hair on his body or bones in the back of his head. To touch him would result in immediate death. See Boas, *The Central Eskimo*, pp. 597 and 636, 6th Annual Report, Bureau of Ethnology.

illustration shows the side elevation of the St. Michael *kázgi* (Fig. 1).

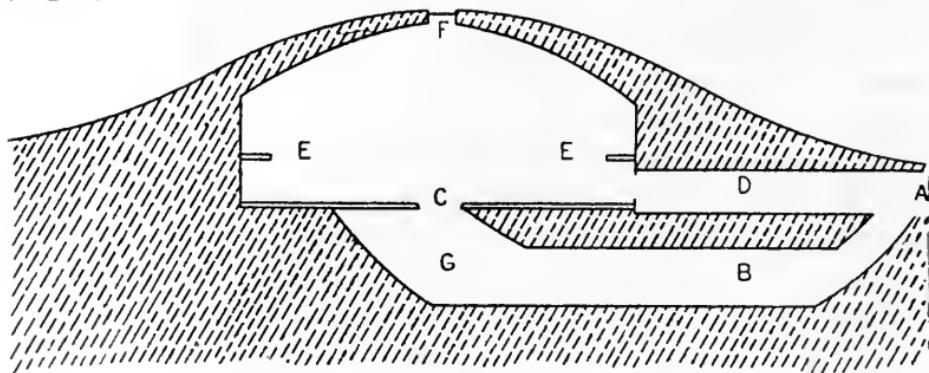


Fig. 1. Side elevation of St. Michael *Kázgi*.

- A. Outer vestibule.
- B and D. Winter and summer entrances.
- C. Entrance hole, connecting with tunnel.
- E. Platform, seat of chorus and guests.
- F. Smoke hole, covered with walrus intestine.
- G. Fireplace, used in sweat baths, also as hiding place for dancers entering at B.

The arrangement of the *kázgi* is similar to that of the ordinary native house, with the exception that the family quarters which mark the latter are absent. The fireplace in the centre of the room, which is used in the sweat baths, is much wider and deeper. It is kept covered by the floor planks when not in use. In this chamber the spirits are supposed to sit and enjoy the dances given in their honour, and offerings of meat and drink are placed here for them, or delivered to them through the cracks of the floor.

The *inlak*, or bed platform, runs around the room on all four sides, at about the height of the shoulders. Entrance is made through the *ágvéak*, or tunnel, and the visitor pops up through the *púgyarak*, or floor hole, in the centre of the room, like an enlarged edition of a "jack-in-the-box." Having safely emerged, it is customary to wait until the headman assigns you a place. The *káan*, or rear portion, of the house is the place of honour, and is accorded to the headmen, the best hunters, and visitors of distinction—the *káaklim*; the right and left are the second best; while the *óaklim*, or front part, the coldest part of the *kázgi* being near the entrance, is given the worthless and homeless, who contribute nothing to the support of the village. Directly above the fireplace is the *rálok*, or smokehole, which is covered with a strip of walrus intestine. Often the shaman

makes a spectacular entrance by this means. It is also used as a window when the *kázgi* is overcrowded, people standing on the top of the house and looking through. The following diagram will give the details of the interior, and also the positions of the dancers (Fig. 2).

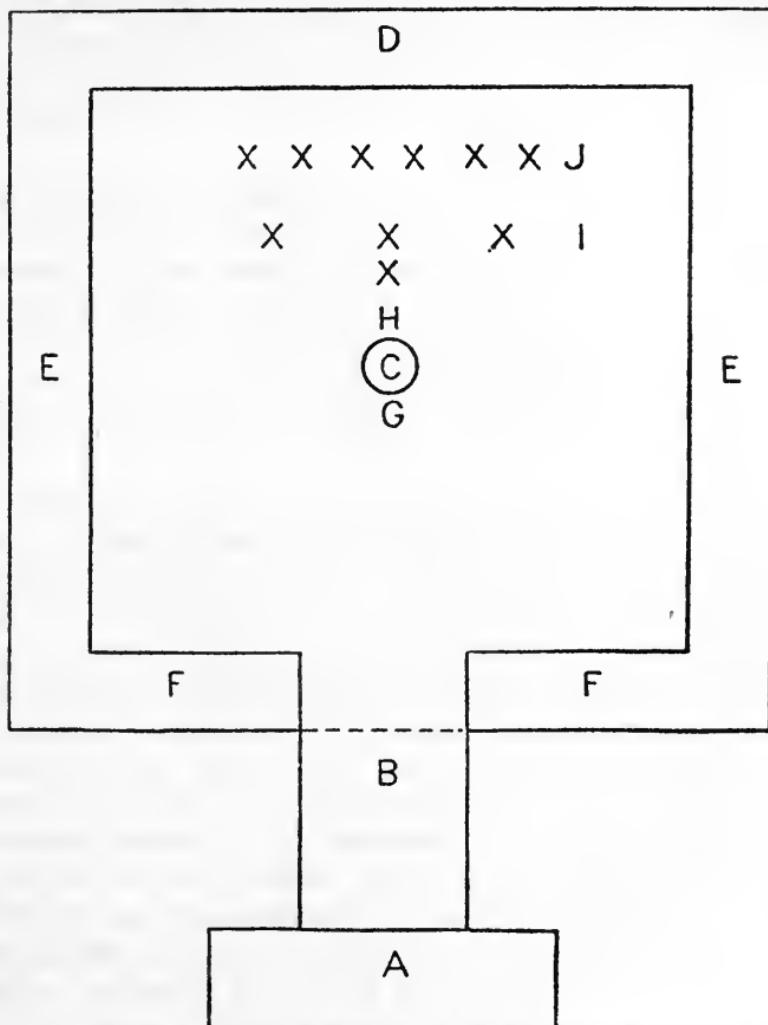


Fig. 2. Floor plan, showing interior arrangement of the *Kázgi*, and positions of the dancers and guests.

- A. Outer vestibule.
- B. Double entrance. Spectators use floor level, dancers tunnel.
- C. Entrance hole, connecting with tunnel.
- D. Rear platform, seat of *násruk* and honoured guests.
- E. Side platforms, seats for common spectators.
- F. Front platforms, seats for orphans and worthless people.
- G. Fireplace, seat of spirit-guests.
- H. Position of chief dancer.
- I. Position of supporting dancers.
- J. Position of chorus of drummers and singers.

## THE NÄSKUK, OR MAKER OF THE FEAST.

The maker of the feast is known as the *näskuk*, or head. With this feast in view, he saves for years, as he has to feed the entire tribe of visitors during the first day of the festival. But although he often beggars himself, he gains great fame among the Eskimo, and lays all his guests under lasting obligation to him. In this respect the "Inviting-In" Feast resembles the potlatch of the Alaskan Indian; and is often confused with the same by the white population.

The *näskuk*, having announced his intention to the villagers assembled in the *kázgi*, a messenger is chosen—usually at the nomination of the *näskuk*—to carry the invitation to the visitors. There is considerable rivalry for this position among the young men, as the messenger is newly clothed from head to foot. In a new squirrel-skin parka, plentifully trimmed with wolverine, reindeer boots, and sealskin leggings, he presents a brave appearance.

In his hand he bears the *aiyáguk*, or asking-stick<sup>1</sup> (Fig. 3). This is a long slender wand with three globes, made from strips of wood hanging from the end. When the messenger delivers the invitation, he swings the globes to and fro in front of the person addressed. The asking-stick as the symbol of the wishes of the tribe, is treated with scrupulous respect by the Eskimo; and it would be a lasting disgrace for anyone to disregard it. During the ceremonies it is hung up over the *kázgi* entrance. The messenger receives the asking-stick from the hands of the *näskuk*, together with an intimation of what presents would be acceptable to his tribe. As most Eskimo festivals result in more or less trading, it is usually some skins or other article of which the tribe is in need. In this case it was a request for *úgrük* (bearded seal) skins, which are general in use for *múkluk* (boot) soles.

Having arrived at the visiting tribe, he enters the *kázgi* on hands and knees, and presents the asking-stick to the village headman, with the message from his tribe. If the answer is favourable he is raised to his feet, and after he has learned the

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<sup>1</sup>The asking-stick is also used in a local festival of the same name. See Nelson, *The Eskimo About Bering Strait*, p. 359, 18th Annual Report, Bureau of American Ethnology.

wishes of his visitors, is feasted to his heart's content, and sent home loaded with presents.

In the meantime, the home tribe gathers nightly in the *kázgi*, awaiting his return. When it is rumored that he is near,

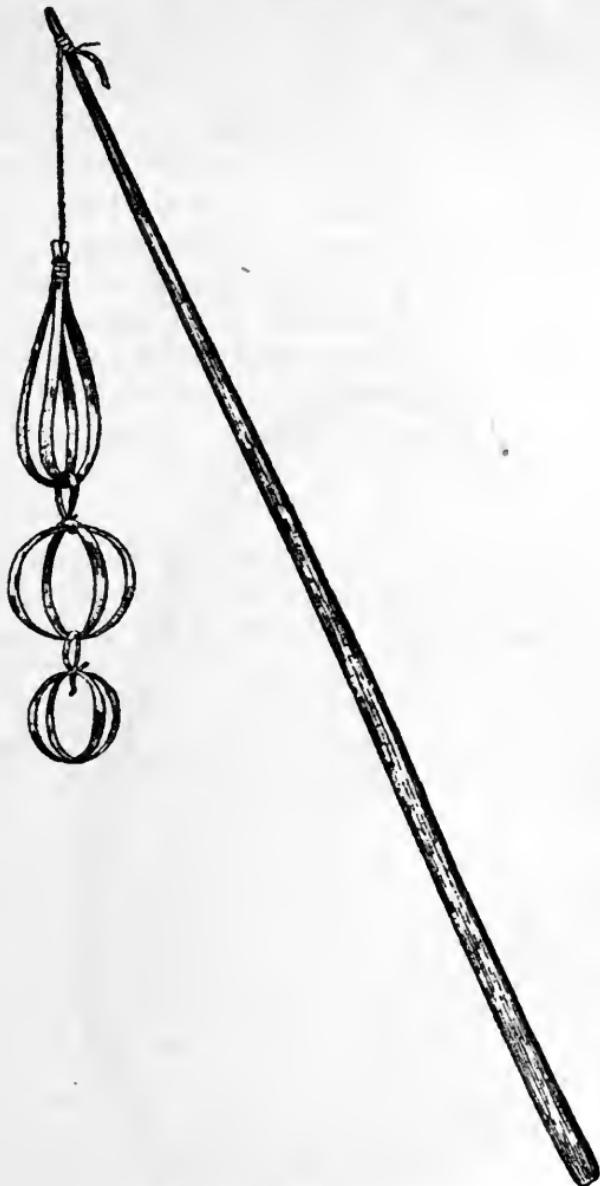


Fig. 3. The Asking-Stick (*aiyaguk*).

the vigil continues day and night. On his arrival, he crawls into the *kázgi* and presents the asking-stick to the *näskuk*, with

the answer. If the answer is favourable, preparations begin immediately, and the village is scoured for the necessary gifts. It is a point of honour between the tribes to exceed the requests as much as possible. The visiting tribe also has the privilege of demanding any delicacy of the *näskuk* during the first day's feast which fancy may suggest. This usually takes the form of meat out of season, or Eskimo "ice-cream"—a concoction of reindeer tallow, blueberries, and chunks of whitefish kneaded in the snow until it is frozen. Sometimes the *näskuk* is hard put to it, but he must produce the necessary articles, or be disgraced forever.

#### *THE DANCE SONGS.*

When the feast has been decided upon, the people gather

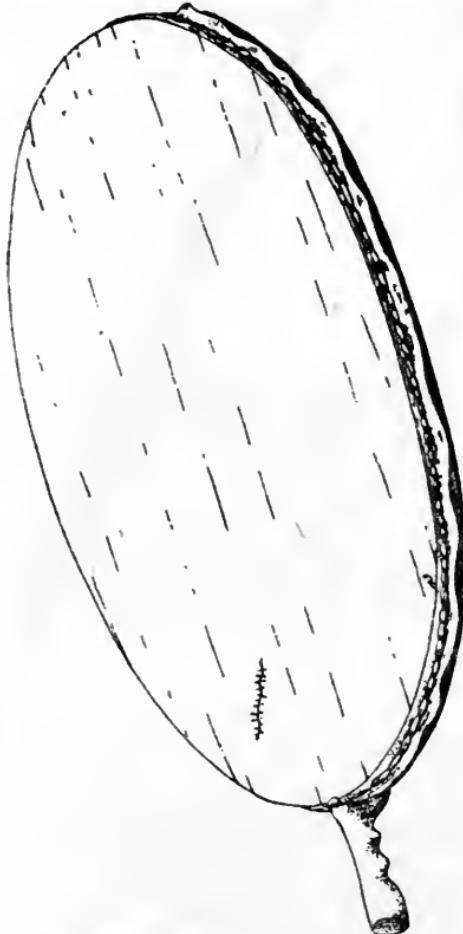


Fig. 4. Eskimo drum (*ch'duyak*).

nightly in the *kázgi* to rehearse. The songs are the property of some old man, the storehouse of tribal tradition; and he "sells" them to the different dancers, as the Eskimo say, which means that he teaches the people the proper dances for the festival, and they make him presents in turn. When the villagers have assembled, the oil lamps are extinguished, and the people sit in darkness<sup>1</sup>, while the old man gives out the songs—a few words at a time. Weeks are consumed in learning them properly; in acquiring every rise and fall, proper shade, and intonation. The drum is the only instrument employed. It is shaped like a tambourine, about two feet in diameter, and covered on one side with a thin membrane of the bladder of the walrus or seal. It is held by the handle level with the face, and struck with a flat thin stick. The northern tribes strike the back of the rim; but the Yukon tribes the face of the drum (Fig. 4.)

With the Eskimo, rhythm is everything. The songs are based on the double drum-beat: two quick beats, then a pause, then two more. At any moment the leader drops an octave or changes the key; but the others follow instinctively, and there is no break or discord. The following measures, taken from the Crow Dance, will give an idea of this primitive type of song.

Musical score for Drums. The score consists of two measures. Measure 1 starts with a dynamic marking of **pp** (pianissimo) followed by a sixteenth-note pattern. Measure 2 starts with a dynamic marking of **ff** (fortissimo) followed by another sixteenth-note pattern. The score ends with a dynamic marking of **p** (pianissimo) and a tempo marking of **ritard.** The music is written in common time (indicated by a '2' over a '4') and uses a treble clef.

Leader: *tū-lū-kaiú-gok tcau-ya-tā-ka*: Chorus: *tū-lū-kaiú-gok  
nū-lerg-tuo-tō-a klā-kú-ya klā-kú-ya ā-yū<sup>n</sup>-ā-ā-yū<sup>n</sup>-ā-ā-ā-ā-*

Translation: The crow song, I drum it. The crow, he wishes to take a wife. Klā-kú-ya.

The chorus usually consists of six men, led by the old man, who acts as prompter, calling off the words of the song a line ahead. The measure begins softly to a light tapping of the drums; then, at a given signal, comes a crashing double beat; the leader

<sup>1</sup>The lamps are extinguished during the practice of the festival songs, so that any spirits which may be attracted by the sound of the music will not be frightened away by the light.

<sup>2</sup>The words *kla-kú-ya* are imitative of the croak of the raven, the *ā-yún-ā*, *ā-yún-ā*, is a monotonous refrain common to all Eskimo songs.

announces the dance in stentorian tones, the song thunders out, soaring high until the voices of the singers crack; then drops to lower pitch and breaks off abruptly in the middle of the measure. Every one is privileged to join in after the song has been started; and the shrill treble of the women and children can be distinctly heard above the shouting of the men and the thumping of the drums.

The Eskimo dances naturally and enthusiastically, stamping each foot twice in succession, and jerking his arms to the double beat of the drums. The women dance differently, swaying the body from the hips, and waving the arms with outspread palms. Both sexes have dances of their own, but occasionally dance together, the woman being the central figure and the men dancing around her. Nothing pleases the Eskimo more than an exaggerated imitation by one of their clever actors of the woman's dance.

The northern style of dancing differs as much from the southern as does the beating of the drums. The northerners leap and bound and stamp out their lines with tremendous vigour; while the southerners sit on the floor of the *kázgi*, and, adorned with fillets and masks and feathers, wave their hands in graceful unison.

The Eskimo delight in telling an old legend which illustrates this difference:—

A long time ago, they say, when the Eskimo first came into the country, there was only a single woman between the man who lived in the north and the man who lived in the south. In their struggle for possession of the woman, one took hold of her hands and the other of her feet, with the result that she was pulled in two, the hands and upper half going to the man of the north, and the feet and lower half to the man of the south. At first they were each much perplexed as to what to do with only half a woman; but eventually conceived the plan of whittling out the missing parts in wood; this they did, and found they grew together nicely.

Consequently, the northern woman was an adept with the needle but a wooden dancer, while her southern sister was an indifferent sewer but a charming performer in the *kázgi*. The same distinction descended to their children.

The "Inviting-In" dances partake somewhat of the nature of the nith contests of Greenland. Each party puts forth its best actors, and strives in every way to outdo the other. During the first day, when the comic dances are on, the tribe succeeding in making the other laugh can demand anything of them they wish. The best dancers receive valuable presents.

The actors themselves go through the same general motions as the ordinary dancers, never losing a step or a gesture, at the same time fitting their movements to the character in hand. As much as possible they strive to make every gesture expressive, and succeed so well that a stranger could tell the part they represent, even if the prompter did not call it out at the beginning of the song. In fact, I have often wondered if they were not possessed by the spirit of the animal they depicted when dancing, as the Eskimo believe.

The actor's outfit consists of a face mask, armlets, finger masks, and fillets. In certain dances the actor also carries a staff. The masks are of two types—those intended to excite merriment and good feeling among the guests, and those worn to honor the *inua* of the animals in whose honour the dance is given. They are made by some noted shaman employed by the tribe, who also has general direction of the dances. They are very clever representations and will be described as they occur in the dances.

The finger masks are diminutive masks with an animal head in miniature. They are plentifully adorned with feathers; which give the idea of flying as the dancers' arms sweep through the air. The women (supporting dancers) use plain handlets of woven grass and feathers. The armlets and fillets are of fur or feathers corresponding to the animal represented.

### *COMIC DANCES.*

*First Day.* The dances the first day are of a comic character. If, during the day's dances, the home tribe can succeed in making the visitors laugh, they can ask of them anything they wish.

Entering the *kázgi*, I noticed that the walls and *inlak* had been hung with white drilling (*katíktókúóvitklok*), as a gift to

the visitors; who, in their turn, had covered the floor with *ugruk* (bearded seal) skins. Shortly after the people began to file in.

As each man entered he threw down a small gift before the *naskut*, as is customary on such occasions. As soon as every one was settled, the dances began. Strange noises were heard in the tunnel, gradually approaching the room. Then a horrible-looking wooden face was thrust up through the entrance hole, worn by the chief comic dancer of the Unalit. The mask was made lop-sided, with one cheek higher than the other, and the mouth and eyebrows twisted to one side. One eyelet was round, the other being in the shape of a half moon. A stubby moustache and beard of mink fur, and labrets of green beads, completed the ludicrous effect. He gazed around the audience in silence for a full minute, throwing the children into fits of mingled terror and delight. Then the leader commenced the dance invitation, and the pantomime began. Sitting in front of the hole, the actor gesticulated with his feather handlets after the usual manner of the Eskimo; occasionally turning his head from side to side with the foolish stare of a crazy person. But the Malemiut visitors, although their eyes twinkled, never cracked a smile.

Then he disappeared through the hole, coming up with a hideous green mask, with a long nose, and a big red streak for a mouth. Surrounding the mask was a bristling bush of reindeer hair. He sat down solemnly, and all his motions were slow and sad. Every gesture, while keeping in perfect time with the music, expressed the profoundest dejection. As a serio-comic, this was even more funny than the other, and the Unalit, who could safely do so, fairly roared. But the cautious visitors sat as solemn as owls.

Then the Unalit trotted out their champion, a lithe old fellow, wonderfully graceful and impressive in his movements. He wore a mask adorned with feathers and an enormous nose, which I was told was a caricature of the Yukon Indian. The Eskimo have lost none of their old hatred for their former foes, and still term them in derision *iykilik*,<sup>1</sup> "louse-eaters;" from the fact of their long hair being full of these pests. Neither is the Eskimo, with tonsured head, free from the same affliction; as I

<sup>1</sup>Literally, "those having lice."

learned more than once, at a crowded dance, to my temporary affliction.

The old man took his place in the centre of the floor amid perfect silence. With head on his breast and hands at rest on his lap he seemed sunk in some deep reverie. Then he raised his hand to his head and cracked a louse audibly. This was too much for the Unalaklit, and they howled with laughter. Then, having won the day by this ruse, the old man began his dance. Two women with feather handlets stepped forth, and accompanied him, imitating his every move. Higher and higher he swung his hands, like the rapid upward wheel of a carrier pigeon. Then the dance stopped as abruptly as the others; the day was won.

Immediately the food for the feast was brought in. It consisted of a strange and bewildering array of native delicacies: ancient duck eggs, strips of walrus blubber, frozen seal-meat, boiled entrails, kantags of blueberries and lichens, and various other dishes which appeal to the stomach of an Eskimo. Not having any particular desire to partake of the same, I took my departure.

### *GROUP DANCES.*

*Second Day.* Entering the *kázgi* the second day, I noticed that the floor was covered with small heaps of skin and calico. As the Unalaklit came in, each man added to the pile. This, I was informed, was the price of the first day's defeat, and that they were looking for ample revenge the second day.

They began with a "muscle" dance. This consisted mainly in comic posturing and in a droll display of the biceps. Occasionally the dancers would glance down the heaving muscles of the back and shoulders or extend their arms and make the muscles quiver. The Unalit, in their turn, attempted to imitate the same, and outdo the visitors, but although their big clown dancer exhibited his enormous arms and legs to good advantage, they were evidently outdone. Nothing daunted, they began another series, the contest consisting in the ability of the opposite side to guess the meaning of the dances. To this end, ancient dances which have fallen into disuse or been forgotten, except by the old men, are resurrected and practised in secret.

A young woman appeared in the centre of the floor wearing a white reindeer parka<sup>1</sup> and a girdle of reindeer hair tied around her waist. She began the conventional motions of the woman's dance, glancing nervously round her. Then men dancers, wearing fillets and armlets of wolf-skin, leaped down from the *iyplak* and surrounded her, jumping about and howling hideously. As the dance-song quickened, they became more and more excited, until the floor became one confused mass of shaggy heads and wildly tossing arms. The drums redoubled the beat, until the *kázgi* fairly rocked under the volume of sound and the stamping feet. Then, as suddenly as the pandemonium began, it ended.

This was easily guessed as the wolf-pack pulling down a reindeer.

Not to be outdone, the Unalaklit presented a very ancient dance from their old home, Kotzebue sound. This dance, I was told, was two hundred years old, and the old-style dance of the Malemiut. Strangely enough, no drums were used, but the chorus consisted of a double row of men who used ivory clappers to mark the time. Instead of stamping, the dancers bounded up and down on the balls of their feet, holding the legs arched and rigid. No one was able to fathom this dance. It was different from any Eskimo dance I have ever seen. It might be an earlier form, or borrowed from the Déné. So the visitors won the honours of the second day, and left the *kázgi* in high good humour.

### *TOTEM DANCES.<sup>2</sup>*

*Third Day.* The third day the contest reached its climax. The best dancers of each party were put forth, and the interest became intense. For months they had been trained in their parts, until every movement had become almost instinctive. Each appeared in full regalia of armlets, fillets, and handlets, adapted to their part. Their appearance was the signal for a demonstration on the part of their friends and every new turn or movement which they introduced into their dance received attention.

<sup>1</sup>During the early occupation of Alaska by Russian fur-traders, several words of Kamchatkan origin were introduced, and incorporated in the native languages, among them *parka*. It should be pronounced *párkî*, but it being sanctioned by general use, I have retained the usual form.

<sup>2</sup>Totem marks on personal property and grave posts can still be seen among the Alaskan Eskimo, but the accompanying subdivision of the people into clans has evidently broken down.

The first actors were women, who went through the household occupations of the Eskimo in pantomime, illustrating the curing and dressing of skins, the sewing and making of garments, adapting the movements to the woman's dance.

Then a Unalaklit man took the floor and depicted the life of the walrus.

He wore a very life-like looking walrus mask, and enacted the features of the walrus hunt, modifying the usual gestures. In pantomime he showed the clumsy movements of the great animal moving over the ice, the hunter approaching, and his hasty plunge into the water, then the hunter paddling furiously after him, the harpoon thrust, and the struggles of the dying walrus.

Next two young Unalit gave the Red Fox dance. They wore the usual fur trimmings and masks, and the leader flourished a fox foot with which he kept time to the music. This dance depicted the cunning habits of the little beast, and his finish in the trap of the hunter. The Unalaklit responded with the White Fox dance, which was quite similar, showing a fox stalking a ptarmigan. One actor represented the fox and the other the ptarmigan. The stealthy movements and spring of the fox were cleverly given.

The Unalit, on whom the dance had made a great impression, put forward their best dancer in the celebrated Crow Dance.

The dancer entered from behind the press of the crowd, stooping low and imitating the cawing of the raven. The cries appeared to come from above, below, in fact, everywhere in the room. Then he appeared in all his glory. He wore a raven mask with an immense beak, and bordered with fur and feathers. Labrets and fillets of wood adorned the sides, and a spotted black and white design covered the forehead. He bore a staff in his hand decorated with a single feather. After pirouetting around the room in a ridiculous fashion, he disappeared in the crowd and appeared dragging a bashful woman, who was similarly attired. They danced for a short time together, the raven continuing his amatory capers. Then, evidently tiring of her charms, he disappeared into the crowd on the opposite side of the *kázgi* and reappeared bearing in tow another bride,

evidently younger. After squawking and pirouetting around her for a while, the three danced, the two women supporting him, making a pleasing background of waving arms and feathers. At the conclusion of the dance, he seeks again his first love, and is angrily repulsed while seeking to embrace her. This greatly amuses the audience. Then the three leave the scene, quarrelling and pushing one another.

This concluded the dances proper. Then the shaman donned *an iñua mask*<sup>1</sup>, and began running around the entrance hole in ever lessening circles. He finally tumbled over and lay in a trance, the while he was communing with the spirit-guests (so the Eskimo told me) in the fire-place below. After a time he came to and informed the hunters that the *iñua* had been pleased with the dances and promised their further protection for a successful season.

After appropriate offerings of meat and drink and tobacco had been made to them through the cracks in the floor, the celebration broke up, and the Unalaklit started home.

---

<sup>1</sup>Before commencing his part, the shaman daubed soot from the *kázgi wall* on his breast. This was supposed to put him en rapport with the spirit-guests.

*KEY TO CHARACTERS USED.*

*ā, ē, ī, ō, ū*, long vowels.

*a, e, i, o, u*, short vowels.

*ă*, as in *hat*.

*â*, as in *law*.

*û*, as in *but*.

*ai*, as in *aisle*.

*au*, as in *how*.

*h, w, y*, semivowels.

*c*, as *sh* in *should*.

*f*, a bilabial surd.

*g*, as in *get*.

*ȝ*, a post-palatal sonant.

*k*, as in *pick*.

*l*, as in *lull*.

*m*, as in *mum*.

*n*, as in *nun*.

*ŋ*, as *ng* in *sing*.

*p*, as in *pipe*.

*q*, a post-palatal surd.

*r̥*, a uvular sonant spirant.

*s*, as in *sauce*.

*t*, an alveolar stop.

*tc*, as *ch* in *chapter*.

*v*, a bilabial sonant.

*z*, as in *zone*.

## ADDENDUM

### *ESKIMO DANCES AMONG THE ANVIK DÉNÉ (KAIYUHKHOTANA).*

In the wholesale borrowing of Eskimo customs by the neighbouring Athabaskan tribes of the Yukon river, it is interesting to note that even minute details of ceremonial dances were not lost in the transfer. With the adoption of the Eskimo *kázgi* and its chorus of drummers and characteristic seating arrangement we should expect the complement of winter ceremonials in a modified form, but hardly that they should be identical down to the smallest detail of procedure and paraphernalia of the dances. It appears from the very interesting account of the ceremonies of the Anvik Déné, by Chapman, published in Tome II of the Congrès International des Américanistes, Que., 1907, that the Kaiyuhkhotana copied the ceremonial life of the neighbouring Eskimo almost slavishly, without infusing into it the inherent art and spirit of the latter.

From Chapman's description (page 15) we gather that the main festivals celebrated among the Anvik people were the three feasts of "Dolls, Animals' Souls, and Masks." The first is evidently the Doll Festival of the Igomiut Eskimo described by Nelson (page 494). This was a local feast and did not spread among the conservative Eskimo, although it was eagerly taken up by the Déné on the other side. The feast of "Animals' Souls" is probably the Bladder Feast of the Eskimo, while the feast of "Masks" is the "Inviting-In" Dance. From Chapman's somewhat disjointed observations we could construct a passable account of the Eskimo original.

The purpose of the feasts is the same: "A thanksgiving for abundance of fish and game, with the intention of securing a further supply" (page 16). The preparation, "making masks representing the various spirits (*iñua*), and figures of animals which correspond to them, attached to the masks, and composing songs in their honour," is the same.

The sending of the newly-clothed messengers with an invitation stick (page 33) is another Eskimo feature, as well as the "rehearsal" previous to the festival. Compare the diagram

(page 34) showing the arrangement of the *kázgi* and the dancers with the one in the present article. They are practically the same, with the chorus at the rear, the dancers in front of them, and the spectators grouped around the sides. The use of a screen is also practised by the Eskimo. The principal male dancer featuring with two supporting female dancers, mentioned by Chapman on page 30, is another Eskimo characteristic.

An examination of the masks exhibits an even more striking similarity. Allowing for the comparatively poor workmanship of the Indian, they are identical. Compare the illustrations in this article with those in Chapman.

(1). The grass circlets are the same.

(2). The general design of the masks, mottled forehead, and banded mouth, is the same. The spectacled eyes, which does not show in the present series, is a common Eskimo feature.

(3). Taken individually, the "Siren" mask of Chapman corresponds to Plate I; the "Grouse" masks belong to the same series as Plate X; the "Old Man" mask is one of the comic series represented by Plate II (what the Eskimos themselves think of Indian physiognomy may be seen in Plate III).

(4). Masks similar to the "Silver Salmon Spirit" may be seen in Nelson's work. Their number is legion, and only bounded by the imagination of the Eskimo. I have personally seen a mask like the "Otter" mask. This variety of totemic mask is very common. The fact that the Anvik Déné were able to identify the masks in Nelson, when shown them by Chapman, is sufficient proof of the source of their supply.

## PLATE I.

Specimen of *Thesprotia* size  $6 \times 3\frac{1}{2}$  inches Division of *Thesprotia*  
part of right side. Note the red part of figure. This entire specimen  
comes from Power Hall my school teacher. It is typical of the  
specimens found at the same place.

PLATE I.

---

Comic mask. Lower half and cheeks red. Left labret, light blue; right labret, dark blue. Moustache and beard of mink. Hair, white reindeer. Eyebrows penciled. Size,  $6 \times 3\frac{1}{2}$  inches. Division of Anthropology. Museum No. IV. E, 870.

PLATE I.



Comic mask.



## PLATE II.

Division of Aplopogon. Museum No. 1A. E. 831  
Horn pipe singer. Hollowed base, 3<sup>rd</sup> upper tone. Size, 6 × 3 inches.  
Cowie map. The cedar mountings and labels left by the author.

## PLATE II.

---

Comic mask. Face green, mouth, nostrils, and eyelets red, also crown.  
Hair, white reindeer. Flattened nose,  $3\frac{1}{2}$  inches long. Size,  $6 \times 3$  inches.  
Division of Anthropology. Museum No. IV. E, 871.

PLATE II.



Comic mask.



### PLATE III.

(Covered with "Jungle" moss; outside edge yellowish brown; inside edge yellowish green. Measures 2½" by 3½" square. Preserved in alcohol.)  
Moss collected from a stone wall in the region of the Rio Negro, near Belém.  
Specimen collected from a stone wall in the region of the Rio Negro, near Belém.  
Lichen dark green. Size 3 X 3 inches. Division of Thallobiontæ.

July 17, 1914. E. 85.

### PLATE III.

---

Comic mask, "Indian." Mouth, nostrils and eyelets red, also crown. Moustache and eyebrows black. Exaggerated nose, 4 inches long,  $2\frac{1}{2}$  inches deep. Central feather, loon with ptarmigan tuft, 9 inches long. Border feathers, duck, 4 inches long. Size,  $5 \times 3\frac{1}{2}$  inches. Division of Anthropology. Museum No. IV. E, 872.

PLATE III.



Comic mask, "Indian."



**PLATE IV.**

Distribution of *Amblyopelta* — *Mesocentrus* No. IV, H. 873.

## **PLATE IV.**

---

Reindeer girdle. Worn by woman in Reindeer and Wolf Pack dance.  
Division of Anthropology. Museum No. IV. E, 873.

PLATE IV.



Reindeer girdle.



PLATE A

High Division of Autophagy - Human Zo. U. B. 254 p. e  
How size changes and life How man in Regardant and How Back

## PLATE V.

---

Wolf skin armlets and fillet. Worn by men in Reindeer and Wolf Pack dance. Division of Anthropology. Museum Nos. IV. E, 874 a, b, c.

PLATE V.



Wolf skin armlets and fillet.



## PLATE IV

W. J. T. Turner, "Waterfall." The red, purple, black, green, blue, yellow, orange, and white washes  
are separated by sharp edges, so as to give a flat tone. Top left part of waterfall is  
wings, bottom part is a water fall. Size, 8 x 3 inches. Division of Turner  
between 1850 and 1855. W. H. S. 172.

## PLATE VI.

---

"Walrus" mask. Face red, muzzle black, tusks white. Hairs on muzzle represented by split quills,  $\frac{1}{2}$  to an inch and a half long. Top feather stripped with ptarmigan tuft, 8 inches long. Size, 5  $\times$  3 inches. Division of Anthropology. Museum No. IV. E, 875.



"Walrus" mask.



PLATE VII.

University of Alberta Library, Edmonton, Alberta T6G 2R3  
Volume 17, No. 2, April 1982

## PLATE VII.

---

"Red Fox" masks. Head red, face white, nose black. Hair, red fox hair. Central feather, loon with ptarmigan tuft. Border feathers, ptarmigan. Left-hand mask represents male. Right-hand, female. Size, 6 X 4 inches. Division of Anthropology. Museum Nos. IV. E, 876, 877.



"Red Fox" masks.



### PLATE VIII

Wijfje voor, links. Hierbij een paar wijfjes van deze soort. Hier wijfje voor  
van een ander eksp. *Papilio sama* te verloten. Zie g. 899 in de  
Dierkundige Archipelaca. Wetensch. Vol. VI. p. 258.

## PLATE VIII.

---

"White Fox" mask. Head and face white, nose black. Hair, white fox fur (summer skin). Feathers same as red fox masks. Size, 6 X 3 inches. Division of Anthropology. Museum No. IV. E. 878.

PLATE VIII.



"White Fox" mask



PLATE IX.

---

Truffles and fox foot used in "Fox" dinner. A slice is inserted in the  
fox foot and in the neck as a garnish. Dishes of Truffles. *Wine and*  
*No. IV, P. 25.*

## PLATE IX.

---

Armlets and fox foot, used in "Fox" dances. A stick is inserted in the fox foot and it is used as a baton. Division of Anthropology. Museum No. IV. E, 879.



Armlets and fox foot, used in "Fox" dances



PRIVATE

W.M.C. 1917 E 280  
with plumb line and size 6 x 6 inches. Division of Aphrodite.

## PLATE X.

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"Crow" mask. Head and left labret black, with white spots. Face white. Right labret, green; beak black; side pieces, representing braids of hair. Alternate pairs of rings coloured red and green, purple and green, black and green. Hair, red fox fur. Feathers, ptarmigan. Central feather, crown with ptarmigan tuft. Size, 9 X 6 inches. Division of Anthropology. Museum No. IV. E, 880.



"Crow" mask.



PLATE XI

Anthropologiae Musaeum No. IV. E. 881  
Deutsche Feuerwehrfahnen. Size 3 X 5 inches. Division of  
waterproof Beating white fox Hair red to 1 m. Length soon any  
"tela" map Mount by screws. Wee wee delicate and thin

## PLATE XI.

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"Inva" mask. Worn by shaman. Face white, eyebrows and chin marks black. Beard, white fox. Hair, red fox fur. Feathers, loon and ptarmigan. Features much flattened. Size, 7 X 5 inches. Division of Anthropology. Museum No. IV. E, 881.



"Inva" mask.



## STATE OF

Michigan, in the year 1850, in the month of January, between the State of Michigan, and the State of Wisconsin.

## PLATE XII.

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"Finger" masks, used by men dancers taking animal parts. Miniature animal faces, red. Black eyes and muzzle. Feathers, loon and ptarmigan. Division of Anthropology. Museum Nos. IV. E, 882 a, b, c, d.



Finger masks.



PLATE XIII

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—  
This plate is composed of numerous small irregular bodies which were collected from the surface of the ground near the village of Tzitzicapan, Yucatan. It is  
made mostly with stone tools, but some pieces appear to be of bone.

### PLATE XIII.

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Handlets, used by women dancers supporting men taking animal parts.  
Rings wound with grass. Border feathers, loon and ptarmigan. Division  
of Anthropology. Museum Nos. IV. E, 883 a, b, c, d, e, f.



Handlets, used by women supporting men taking animal parts.



## **CLASSIFIED LIST OF RECENT REPORTS OF GEOLOGICAL SURVEY.**

Since 1910, reports issued by the Geological Survey have been called memoirs and have been numbered Memoir 1, Memoir 2, etc. Owing to delays incidental to the publishing of reports and their accompanying maps, not all of the reports have been called memoirs, and the memoirs have not been issued in the order of their assigned numbers, and, therefore, the following list has been prepared to prevent any misconceptions arising on this account.

## Memoirs and Reports Published During 1910.

### REPORTS.

Report on a geological reconnaissance of the region traversed by the National Transcontinental railway between Lake Nipigon and Clay lake, Ont.—by W. H. Collins. No. 1059.

Report on the geological position and characteristics of the oil-shale deposits of Canada—by R. W. Ellis. No. 1107.

A reconnaissance across the Mackenzie mountains on the Pelly, Ross, and Gravel rivers, Yukon and North West Territories—by Joseph Keele. No. 1097.

### MEMOIRS—GEOLOGICAL SERIES.

- MEMOIR 1.** *No. 1, Geological Series.* Geology of the Nipigon basin, Ontario—by Alfred W. G. Wilson.
- MEMOIR 2.** *No. 2, Geological Series.* Geology and ore deposits of Hedley Mining district, British Columbia—by Charles Camsell.
- MEMOIR 3.** *No. 3, Geological Series.* Palaeoniscid fishes from the Albert shales of New Brunswick—by Lawrence M. Lambe.
- MEMOIR 5.** *No. 4, Geological Series.* Preliminary memoir on the Lewes and Nordenskiold Rivers coal district, Yukon Territory—by D. D. Cairnes.
- MEMOIR 6.** *No. 5, Geological Series.* Geology of the Haliburton and Bancroft areas, Province of Ontario—by Frank D. Adams and Alfred E. Barlow.
- MEMOIR 7.** *No. 6, Geological Series.* Geology of St. Bruno mountain, Province of Quebec—by John A. Dresser.

### MEMOIRS—TOPOGRAPHICAL SERIES.

- MEMOIR 11.** *No. 1, Topographical Series.* Triangulation and spirit levelling of Vancouver island, B.C., 1909—by R. H. Chapman.

## Memoirs and Reports Published During 1911

### REPORTS.

Report on a traverse through the southern part of the North West Territories, from Lac Seul to Cat lake, in 1902—by Alfred W. G. Wilson. No. 1006.

Report on a part of the North West Territories drained by the Winisk and Upper Attawapiskat rivers—by W. McInnes. No. 1080.

Report on the geology of an area adjoining the east side of Lake Timiskaming—by Morley E. Wilson. No. 1064.

### MEMOIRS—GEOLOGICAL SERIES.

- MEMOIR 4.** *No. 7, Geological Series.* Geological reconnaissance along the line of the National Transcontinental railway in western Quebec—by W. J. Wilson.
- MEMOIR 8.** *No. 8, Geological Series.* The Edmonton coal field, Alberta—by D. B. Dowling.
- MEMOIR 9.** *No. 9, Geological Series.* Bighorn coal basin, Alberta—by G. S. Malloch.
- MEMOIR 10.** *No. 10, Geological Series.* An instrumental survey of the shore-lines of the extinct lakes Algonquin and Nipissing in southwestern Ontario—by J. W. Goldthwait.
- MEMOIR 12.** *No. 11, Geological Series.* Insects from the Tertiary lake deposits of the southern interior of British Columbia, collected by Mr. Lawrence M. Lambe, in 1906—by Anton Handlirsch.
- MEMOIR 15.** *No. 12, Geological Series.* On a Trenton Echinoderm fauna at Kirkfield, Ontario—by Frank Springer.
- MEMOIR 16.** *No. 13, Geological Series.* The clay and shale deposits of Nova Scotia and portions of New Brunswick—by Heinrich Ries, assisted by Joseph Keele.

## MEMOIRS—BIOLOGICAL SERIES.

- MEMOIR 14.** No. 1, *Biological Series*. New species of shells collected by Mr. John Macoun at Barkley sound, Vancouver island, British Columbia—by William H. Dall and Paul Bartsch.

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## MEMOIRS—GEOLOGICAL SERIES.

- MEMOIR 13.** No. 14, *Geological Series*. Southern Vancouver island—by Charles H. Clapp.
- MEMOIR 21.** No. 15, *Geological Series*. The geology and ore deposits of Phoenix, Boundary district, British Columbia—by O. E. LeRoy.
- MEMOIR 24.** No. 16, *Geological Series*. Preliminary report on the clay and shale deposits of the western provinces—by Heinrich Ries and Joseph Keele.
- MEMOIR 27.** No. 17, *Geological Series*. Report of the Commission appointed to investigate Turtle mountain, Frank, Alberta, 1911.
- MEMOIR 28.** No. 18, *Geological Series*. The geology of Steeprock lake, Ontario—by Andrew C. Lawson. Notes on fossils from limestone of Steeprock lake, Ontario—by Charles D. Walcott.

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- MEMOIR 25.** No. 21, *Geological Series*. Report on the clay and shale deposits of the western provinces (Part II)—by Heinrich Ries and Joseph Keele.
- MEMOIR 30.** No. 40, *Geological Series*. The basins of Nelson and Churchill rivers—by William McInnes.
- MEMOIR 20.** No. 41, *Geological Series*. Gold fields of Nova Scotia—by W. Malcolm.

## Memoirs in Press, February 23, 1914

- MEMOIR 40. *No. 24, Geological Series.* The Archæan geology of Rainy lake—by Andrew C. Lawson.
- MEMOIR 32. *No. 25, Geological Series.* Portions of Portland Canal and Skeena Mining divisions, Skeena district, B.C.—by R. G. McConnell.
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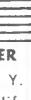
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